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THIRD CLOTHING BULLETIN

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UNIVERSITY OF ARIZONA
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COOPERATIVE EXTENSION SERVICE IN AGRICULTURE AND HOME ECONOMICS OF THE STATE OF IDAHO, UNIVERSITY OF IDAHO, COLLEGE OF AGRICULTURE, AND UNITED STATES DEPARTMENT OF AGRICULTURE COOPERATING

BOYS' AND GIRLS' CLUBS

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Requirements for Third Year Clothing Club Members

1. Make an inventory and keep a clothing account for one year.
2. Plan either a best dress for fall or a tailored fall costume for school wear.
3. Make the dress and two articles of underwear suitable for wearing with it.
4. Make a luncheon cloth with a napery hem.
5. Select accessories to wear with the dress.
6. Score each article made.
7. Keep a record of your work, and send in your record book.
8. Exhibit, at community, county, or district fair, the articles you have made and the inventory and clothing account you have kept.

THIRD YEAR CLOTHING BULLETIN

By

Vivian Minyard

Extension Specialist in Clothing

Problem I

Inventory and Clothing Account

YOU already have learned a good deal about making simple dresses and underwear for yourself and taking care of your clothes so that they will wear well and look well as long as you wear them, but your clothing problem includes more than making and caring for your clothing.

As a 4-H Club girl you should begin now to take the responsibility for the planning of your entire wardrobe, with the aim of making it as complete and as well suited to your needs as you possibly can.

In order to do this you need to know how much money is spent for your clothing and whether or not it has been used wisely. This is especially important if you do not have much money to spend, for then you cannot afford to make mistakes.

Your first problem consists of taking an inventory of all the clothing you have on hand and of keeping a record of the money spent on your clothing during one year. The record will be used as a basis for your clothing plan or budget in your fourth year project.

A special folder has been provided for use in making your inventory.

1. List every garment that is in wearable condition in the following order:

It is important to examine each garment carefully and check as to condition, as that can be a guide in planning additions to your wardrobe.

Revised May, 1938, from material originally prepared by Miss Marjorie Eastman, formerly Extension Specialist in Clothing.

CLOTHING INVENTORY

Date.....

Outer clothes (coats, dresses, hats and shoes)	Occasion (school, dress, sport, home etc.)	Condition (good, fair, poor)	Ready made	Home made	Cost when new
1 Rayon dress	Dress	Fair	X		4.98
1 Wool skirt	School	Good		X	3.25
1 Tam	School	Good	X		.98
Underwear including hosiery					
1 Rayon slip	Dress	Poor	X		.98
2 Pr. silk hose	Dress	Good	X		1.38
Accessories (scarf, bag, gloves, handkerchiefs, etc.)					
1 Blue bag	Dress	Fair	X		1.00

2. Clean, mend, or remodel those that have possibilities for further wear for yourself or other members of the family.

3. Give away any articles you cannot use for yourself or your own family.

4. Discard those that are worn out. Perhaps some of them can be used in making rugs.

An inventory is helpful in the following ways:

1. It tells you whether or not you are making full use of the clothing you already have. You may discover some garments that have been put away and forgotten. These may be suitable for remodeling or may be dyed and worn with new accessories for the new season.

2. It may show up some mistakes in buying that can be avoided. Think about each article as you list it. Do you find any dresses that you have tired of before they were worn out? This is likely to happen if you choose a design or color that is too extreme or conspicuous, or that is not suited to you. Do you have any articles of clothing that, even though they are attractive and becoming, do not fit in with the rest of your wardrobe?

3. After taking an inventory you should be better able to plan the new clothing you need to complete the wardrobe.

After completing the inventory, you should start your clothing account. This is a record of all articles of clothing whether ready-made or made-at-home. Keep this, in the following order, on the account folders provided:

CLOTHING ACCOUNT

Date	Garment bought	Occasion	Ready made	Home made	Cost
June 15	1 Dress	Sport		X	.98
July 1	1 Pr. shoes	Dress	X		3.98

At the end of the year the clothing account should be used to plan a clothing budget. Examine the account carefully to see if you could have spent any of the money to better advantage. Are you using all articles bought during the year? Have the articles of clothing been suitable with each other?

Problem II

Planning the Costume

I. Appropriate Dress

4-H Club girls should try to be suitably dressed for every occasion. Plan the selection of clothing carefully whether it be for a party, picnic, school, or housewear.

Naturally every girl likes to be well-dressed. In order to do this it is necessary to think of more than just having a

pretty dress. Before you buy or make any article of clothing, ask yourself: Where shall I be likely to wear this? What shall I be doing? At what time of the year and time of day shall I wear it? Then choose the best possible style, color, and material for the use you intend to make of this particular garment.

Very few can have a different dress for every occasion. Therefore, the ones chosen must be appropriate for several uses. The fewer clothes you have, the more care you should take in selecting them.

Probably most club girls need clothes suitable for working at home, for school, sport, and social affairs.

1. Clothing for Home Wear

Do you change your clothing when you come home from school in the evening? You should do this or at least have a smock to cover your dress. It is just as important to be neatly and appropriately dressed at home as when at school or a party. Your house dress should be neat, comfortable, and roomy enough to permit plenty of freedom. It should be a becoming color, an attractive style, and of material which will launder easily.

2. Clothing for School Wear

Party dresses and high-heeled shoes are for party wear and not for school or business. These would be suitable for evening, but when worn at the wrong time show very poor taste.

Simple sport dresses are best for school wear. The color and style should be becoming to you. Dresses with neck lines which permit the use of detachable collars are especially desirable for the school dress as they make it possible to vary the costume.

Simple, washable, sport dresses, or blouses and skirts, are suitable for warmer days. Wool sport dresses, blouses and wool skirts, or skirts and sweaters, are worn for winter. An extra wool jacket is very desirable for use with skirts and blouses.

When one thinks of the walking, playing, and exercising connected with school activities, it is easily seen why low-heeled, comfortable sport shoes are an appropriate choice.

Berets and plain felt sport hats may be worn throughout the entire school year.

Do not forget that jewelry is out of place at school. A wrist watch may be worn, for it has a real use. A simple pin, a bright scarf, tie, or handkerchief is suitable if it fits in with the rest of the costume but, if you really have good taste, you will save your jewelry for parties or afternoon wear.

3. Clothing for Social Affairs

The dress-up costume many times must serve for church, afternoon wear, and sometimes party wear. The plainer dress can be worn for more occasions and for a longer time than the elaborate one. Light-colored cottons, rayons, and silks are suitable materials for summer use. Woolens, silks, and rayons are desirable for winter use. Usually darker-colored fabrics are better for winter costumes. Keep in mind that simplicity shows better taste and gives a more youthful appearance than does elaborateness.

If a special party dress can be had, be careful not to have too much trimming, or to wear too much or too showy jewelry. You do not need it, and it will detract from your appearance.

No matter how lovely your beads, bracelets, or pins, leave them off unless they are just right for the dress you are wearing.

4. Clothing for Sport Wear

If you do much hiking, playing tennis, etc., a pair of slacks or shorts is very desirable in the wardrobe. These costumes, however, are not intended for street wear. Skirts and sweaters and simple, tailored cotton dresses are appropriate for sport wear also.

II. Choosing the Costume

You are to make either a fall school dress or a winter afternoon dress, and two undergarments suitable for wear with the dress.

Before deciding which type of outfit you will make, think over the occasions for which you need clothes. Try to choose the one that will be most useful to you, and will fit in with the clothing you already have.

III. Dress

1. Design

Review material on choosing the design and pattern, in the *Second Clothing Bulletin,* Problem IV.

The design chosen for your dress must be suited not only to you, but also to the occasion, type of dress, and material used.

The fall school dress should have straight, trim, more or less tailored lines, and should be made of durable materials. The winter best dress may have softer lines, and may be made of dressier materials.

Be sure that your design is suited to your cloth. A stiff material will not fall in soft lines; a sheer, soft material will not tailor well.

The lines of the various parts of the dress must harmonize, that is, they must seem to belong together. Do not use too many different kinds of lines (curved, square, pointed) in the same dress.

Keep the design simple and plan the trimming to agree with the foundation lines of the dress. Never use trimming that looks "added on."

Avoid "spotty" effects in color. The same color repeated in different parts of the dress should be planned so that the eye moves easily from one part to another.

Choose a design that will make a comfortable dress. One that is tight or binding not only is unhealthful but also prevents one from appearing her best because she cannot feel at ease.

Work for individuality and style in the design of your dress. Try to give it some individual touch that lifts it out of the ordinary, yet does not make it too different or "freakish".

2. Color

Review material on choice of color in the *Second Clothing Bulletin,* Problem IV.

The color selected for your dress should be becoming to

you. It should also harmonize with the other articles of clothing you may be planning to wear with it, such as coat, hat, and shoes. Keep in mind the idea of working toward one color as the foundation color for your wardrobe, and planning all other colors to harmonize with this one. Blue and brown are good foundation colors.

Choose a color appropriate to the occasion. The school outfit may be of bright, gay colors, while darker colors will be more suitable for the winter afternoon dress. Accessories can be used to add color to the best dress.

Colors for trimming and accessories must harmonize with the coloring in the dress. Buckles, buttons, ties, or other ornaments that are off-color can ruin the effect of the costume. Too much contrast in too many accessories can create a "spotty," rather than a harmonious effect.

3. Materials

As each new season approaches new materials are shown. You should avoid novelty materials for they sometimes are inferior.

The following are suggested types of materials for the two kinds of dresses:

Fall school dress: Woolen fabrics, cotton suiting, broadcloth, pique, linen, or heavier-weight rayons.

Winter best dress: Fine woolen fabrics, rayons, silk crepe.

Any fabric, if appropriate to the type and design of the dress, will be accepted.

IV. Underwear

Plan two articles of underwear appropriate for wear with the dress you are to make. A slip and a pair of shorts would be a good choice for this problem. A bandeau can also be made if you prefer.

1. Design

Undergarments are the foundation to good dressing. Therefore, they need to be well fitted to give a smooth effect.

Undergarments should be in keeping with the dress worn. For instance, trim, tailored styles of underwear are best to be worn with sports costumes. They should be plain. Lace is not used on tailored styles. More dressy underwear can be worn

with afternoon or evening dresses. With woolen garments choose a tailored, plain type of undergarment.

Slips may be fitted by princess lines, by darts, or by cutting on the bias of the material. Bloomers or shorts are cut with fitted lines or yokes so there will be no extra fullness at the waist line.

Avoid having shorts fit too snugly at the waist line. Remember the health "H". Bandeaus should be well shaped but not fitted snugly enough to bind.

2. Color

Undergarments should not be conspicuous. Therefore, they should be of neutral or matching colors. White and pastel colors are usually good choices.

3. Material

Your choice of material depends upon the dress you choose to make. Smooth, slippery materials are excellent for slips to wear with woolen materials, silks, and rayons. Wash silks, rayons, and some mercerized cotton materials could be used.

Long cloth, cotton broadcloth, etc., could be used for undergarments to wear with the fall school dress if it is made of cotton or linen fabrics.

Problem III

Making the Dress

I. Choosing the Pattern

Buy a commercial pattern nearest your size. It is advisable to become familiar with different makes of commercial patterns and then buy the brands which give the greatest amount of helpful information regarding their use.

Fall School Dress. After deciding which kind of material you wish to use, look for a commercial pattern suitable for use with the material. This may be a one-piece dress or a dress and jacket. There is no requirement as to type of sleeve.

Winter Afternoon Dress. The pattern for the afternoon dress should also be chosen for use with the material you have selected. It should be simple, yet have individuality and style.

II. Using the Pattern

Study the pattern and pattern envelope. If there is more than one design given, decide which one you will use. Select the correct pieces of the pattern, and put the others back in the envelope.

You should know and *use* the marks which tell how much is allowed for seams on the edges of the pattern. This allowance may be marked by perforations (holes) or a broken line. If no seam allowance is marked, the pattern envelope or direction sheet will state how much is allowed, usually three-eighths of an inch.

Notches in the pattern along the seam edges show where the various parts should be joined.

You will find markings to indicate which parts of the pattern are to be placed on the straight thread, and on the fold of the material, also markings to indicate the placing of trimming.

Test the size of the pattern by pinning it together and holding it up to you. Notice the length, position of waist line, width through bust and hips, and width and length of sleeve.

Alter the pattern if necessary, using directions in the *Second Clothing Bulletin.*

III. Preparation of Material

Press the material and straighten the edges if necessary.

If cotton material has not been pre-shrunk, it is a good plan to shrink it before making the dress so that you can fit it correctly and not have to make any extra allowances.

To shrink cloth, leave it folded and place it in a pan of warm water. Leave it until the water is cold, then press the water out carefully. Do not wring or twist the cloth, for by so doing you may put in wrinkles that will be hard to iron out. Hang the cloth smoothly over a line to dry. Iron it while it is still slightly damp.

IV. Cutting Out the Dress

Study the direction sheet in the pattern carefully as the

charts show economical placings for various widths of material. Place every piece of the pattern before doing any cutting. If you are using plaid or striped materials check to see whether or not you are placing the pattern so the design will match at seams.

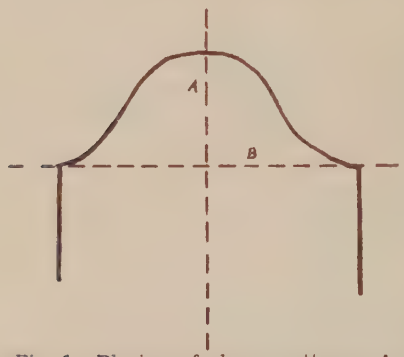

Fig. 1.—Placing of sleeve pattern. A—position of lengthwise thread. B—position of crosswise thread.

Check to be sure each piece is on the correct grain of material. This is especially important in cutting sleeves, as those cut off-grain never hang correctly. Figure 1 shows correct placing of a sleeve pattern.

Pin the pattern in place with pins perpendicular to the edge of the pattern so the outside edges will be smooth.

Cut along the edge of the pattern with long, even strokes in order to get a smooth line.

Cut notches *out* from the edge of the pattern rather than *in* (Fig. 2).

This gives a stronger seam line and the notches are much easier to see when putting the dress together.

Fig. 2.—Method of cutting notches.

Mark trimming or fitting lines through the perforations with tailor's chalk or tailor's tacks before you remove the pattern.

To make *tailor's tacks* (Fig. 3) use a long double thread, and take a stitch through the material at the perforation at the beginning of the line you wish to mark. Take a second stitch on top of the first, allowing this stitch to form a loop. The thread is carried along from

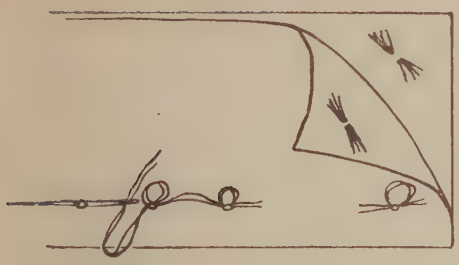

Fig. 3.—Tailor's tacks.

one perforation to another, forming a loop between. Clip these loops and remove the pattern. If the material is double, pull the two thicknesses apart and clip the threads in the center, thus leaving a marking of thread on each thickness.

The next step is to make any necessary piecings. Use a plain seam along the straight threads of the material, matching the design if necessary. If selvages are seamed, clip through the heavy edges every inch or two to prevent the seam from drawing up and puckering. Press seams open. If unfinished edges are seamed, overcast the edges after the seam has been pressed open.

V. Fitting

Baste the dress together along the seam lines and try it on. Notice the following points:

Fig. 4.—Dart at front underarm.

Is the dress the correct size? Width at the bust and hips can be adjusted by taking up or letting out the underarm seam.

Does the dress hang evenly, not swinging to the front? A dart at the underarm, just opposite the full part of the bust, will help to correct this fault (Fig. 4).

Does the dress fit well around the front armseye?

Is the shoulder the correct width? If it seems full, and the shoulder seams are wide, a dart may be fitted down from the shoulder seam (Fig. 5).

Are the underarm seams and center

front and back lines perpendicular to the floor?

Is the neck line cut correctly? Does it fit smoothly?

If there is fullness at the neck line, it may be taken up in the form of pin tucks (Fig 6).

When fitting sleeves, notice the following points:

Is the sleeve the correct length and width?

Does the sleeve hang straight, with the lengthwise threads from the highest point of the sleeve to the elbow, and the crosswise threads around the sleeve at the level of the armpit?

Fig. 5.—Dart from shoulder seam.

VI. Seams and Finishes

Fig. 6.—Pin tucks at back neck line.

When you have made any necessary changes in the fit of the dress you are ready to begin the actual sewing.

Be sure you have thread the right size, color and kind (cotton, mercerized, or silk) for your material. Use size 60 or 70 cotton thread on cotton and linen. Use silk thread on rayon, silk, and woolen materials.

Adjust your sewing machine to correct tension and length of stitch. Test the stitching on a sample before starting to stitch.

Choose the kind of seam best suited to your material, the type and design of your dress, and the various parts of the dress.

A plain seam with edges overcast, notched, or self-stitched (each edge turned under and stitched against itself) is inconspicuous and smooth fitting. It is good for shoulder, underarm, and sleeve seams.

French seams are permissible for sheer, fine materials, and straight seams on medium-weight cotton materials. Do not use them on heavy materials, on curved or bias lines, as in

flare skirts, and *never* in sewing the sleeve into the armseye.

Stitched fell seams may be used for tailored sport dresses.

A lap seam gives a smooth, flat finish for sewing the waist and skirt together, or joining a yoke to waist or skirt. This seam is made by turning under the seam allowance on one edge to the wrong side, lapping this folded edge over the piece to which it is to be joined, and stitching close to the fold on the right side. A piping may be inserted in this seam. Figure 7 shows piping basted to folded edge.

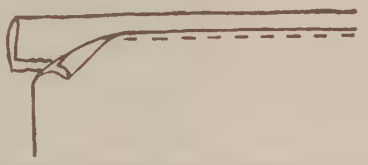

Fig. 7.—Piping (bias) basted to folded edge.

A plain seam should be used to sew the sleeve into the armseye. If this seam is overcast, the stitches should be taken close together to prevent fraying of the edges. A binding is an excellent finish for this seam. Use a soft, light-weight bias tape, or a true bias strip of your material if it is not too heavy.

Trim the armseye seam before binding it, for a binding on a wide seam allowance fills in the armseye, making it ill-fitting and uncomfortable.

Your seams will be judged by:

(a) Kind used.

(b) Width in relation to material.

(c) Evenness of width.

(d) Length and tension of machine stitch.

(e) Neatness (good lines, no folds or pleats, threads fastened, well-pressed).

Your dress will have a neater, trimmer look if you press each seam and finish as soon as you complete it, rather than leaving all pressing to be done when the dress is finished.

Press silk material on the wrong side and as little as possible, using an iron that is not too hot, for heat may injure the silk and cause it to wear out more quickly. Silk should not be dampened for pressing unless it is absolutely necessary,

and then great care should be taken not to spot the material.

Press rayons carefully. Your iron should not be hot, as some rayons melt under too much heat from the iron.

Woolens should be pressed with a woolen pressing cloth which has been dampened. Do not press the garment dry as it will make the material shiny. After steaming it well, hang it carefully and let dry.

The main seam lines are usually sewed up first, unless your dress has some finishes such as a placket, neck facing, pocket or bound buttonholes that are more easily put in before the seams are stitched.

Cut the neck and collar line exactly by the pattern unless you wish to change the design. The neck line should lie flat and smooth. It is a good plan, particularly with soft material, to stitch around the edge of the neck line so that it will not become stretched out of shape as you try it on or as you stitch the collar, binding, or facing to the neck edge.

The finishes used for both types of dresses should be rather plain and tailored, and may include pleats, tucks, yokes, pockets, bound buttonholes, buttons, zippers, stitching on collar and cuff sets.

Zippers, or slide fasteners, are very popular as they make such a smooth closing. In some cases they are used in decorative ways. The following method can be used for setting in a zipper for a front-neck fastening:

Mark the location for the zipper with a basting line.

Slash the material to within one-fourth inch of the lower part of the opening, then cut diagonally about one-fourth inch at the lower part of the opening (Fig. 8).

Turn the edges to the wrong side, and baste (Fig. 9).

Turn the upper edges of the zipper tape under at the top. Pin folded edges of material close to the metal part of the fastener and baste in place.

Fig. 8.—Material slashed for setting in zipper.

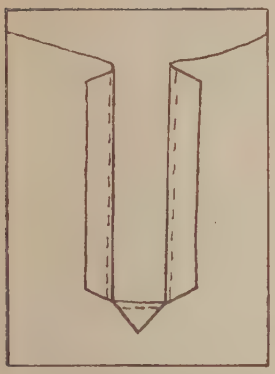

Fig. 9.—Edges basted under.

Stitch on the right side about one-eighth inch from the folded edges of the material (Fig. 10).

Two stitchings about one-fourth inch apart may be used if desired.

The zipper should harmonize in color if used in this way.

Zippers when used in side seams are often concealed. The following method can be used in putting them into the seams:

Baste the side seam allowance under on both front and back of dress.

Baste zipper fastener in, on the wrong side, with the folded edges of the opening in the dress meeting at the center of the metal coupler.

Pull slider down and stitch on the right side of the garment one-fourth inch from the fold. (Fig. 11).

The zipper will not show when put in in this way.

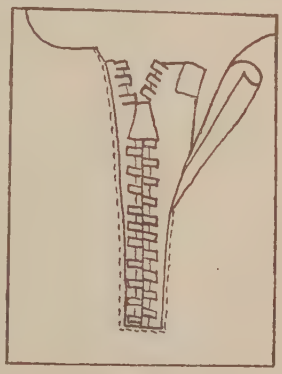

Fig. 10.—Zipper in place.

French Binding. In making a rayon or silk dress you may wish to use a French or double bias binding on neck or sleeve edges, or on the outer edges of collars and cuffs.

Cut a strip of true bias four times the desired width plus two seam allowances. Fold this lengthwise through the center with the two wrong sides together. Place it to the right side of the edge to be bound, the raw edges of the binding even with the raw edge of the material. Baste a seam's width from the edge, and stitch in place (Fig. 12).

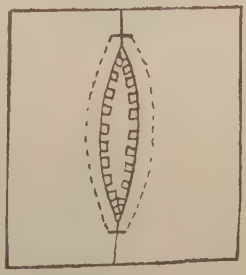

Fig. 11.—Zipper stitched in seam.

Fold the binding to the wrong side

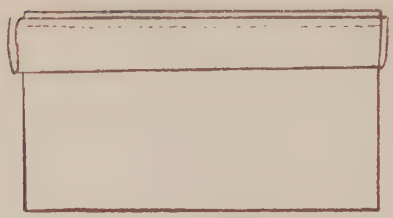

Fig. 12.—French binding stitched in place.

lapping just beyond the first row of stitching. Stitch by machine in the groove on the right side of the garment. (Fig. 13).

The sleeve should be put in after the neck finish is completed. Great care should be taken in placing the sleeve correctly in the armseye.

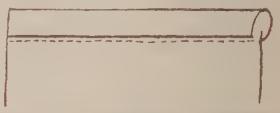

Fig. 13.—French binding stitched on right side.

Match the corresponding notches on sleeve and dress, and pin these points together in a plain seam to the wrong side, placing pins perpendicular to the seam line. Holding the sleeve toward you, continue pinning it in place around the top of the armseye from one notch to the other, easing in a little extra fullness (Fig. 14).

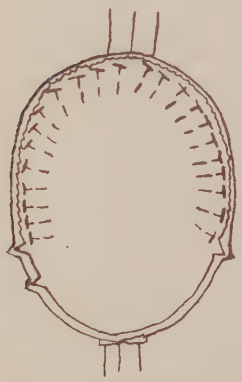

Fig. 14.—Position of sleeves in setting in sleeves.

The sleeve should fit smoothly, but is made a little larger than the armseye in order to give more ease through the upper part of the arm. The sleeve must not be gathered up to fit the armseye unless the pattern allows for extra fullness.

Baste the sleeve in place, still holding your work so that the sleeve is toward you.

Try on the dress to see that the sleeves are correct before stitching in place.

VII. Hem

The bottom line of the skirt should be evened by having someone measure up from the floor the number of inches you wish the dress to be when finished, and mark a line on the skirt with pins or tailor's chalk.

The finish used will depend on the material and design of dress. A rather tailored, sport dress may have a hem of suitable width, put in by hand.

On circular skirts a bias binding, facing, or piping is a good finish. If a hem is used it should be very narrow.

Detailed directions for hems are given in the *Second Clothing Bulletin,* pages 23 and 24.

Problem IV

Making the Underwear

I. Pattern and Material

Review suggestions for choice of design and material. You will gain more from this problem if you choose different and more difficult patterns than those used in your first and second year projects.

Select a commercial pattern of suitable style and correct size. These patterns may be purchased by age or size. Patterns for slips, brassieres, etc., are secured by bust or chest measurements. Choose a style which is becoming to you and which will be suitable with your dress.

Examine your pattern carefully to see how much material you will need. Be sure to select the width of material which will cut to the best advantage.

Unless the material is thoroughly pre-shrunk shrink it before cutting.

II. Testing the Patterns

Check the patterns by your own measures. Directions for taking measures are given in the *First Clothing Bulletin,* page 22.

The slip pattern should be checked for correct bust and hip measures (your own measures plus three or four inches for fullness), and for correct length.

Bloomers and similar undergarments should be checked for hip measure (plus three to six inches for fullness), for length, and for waist measure.

Make any necessary alterations in length or width by folding in tucks to make the pattern smaller, or by slashing and spreading the pattern to get extra width or length wherever needed. Review directions for pattern alteration in the *Second Clothing Bulletin.*

III. Cutting

Follow the same general rules in cutting underwear as you did in cutting a dress. Straighten the material first. If it in wrinkled, press it well. Lay all the pieces of the pattern in position before doing any cutting.

Mark the notches by cutting them *out* from the pattern rather than *in*.

IV. Construction

Baste along the seam lines, matching the notches, and try on for fitting. Make any necessary changes.

If the slip does not hang straight, put in a dart at the front under-arm, or, if a dart has been made, increase its size or put in a second dart until the slip is raised at the sides enough so that it does not poke out in front.

The seams most suitable for underwear are the French and flat fell seams. The French seams may be used for a slip of light-weight material. Flat fell seams are preferred for bloomers, tailored shorts or step-ins and for slips cut on the bias.

Trimmings should be attractive and dainty, yet durable and colorfast. They should be suited to the garment and easy to launder.

Hems may be used for the tops of these garments if the design is straight. Do not use hems on curved edges. A bias binding or facing is the best finish for the neck and armholes of a slip with built-up shoulders.

A French binding is a very suitable finish. The method is described in *Problem III* of this Bulletin.

A shell edge is an attractive finish for the edges of dainty undergarments. Make it in the following manner: Baste in a narrow hem. Take three or four small, running stitches to hold the hem, then take two stitches over the edge of the hem, drawing the stitches tight enough to form a scallop. (Fig. 15). Repeat.

Tailored garments can be trimmed with lines of stitching on bands, bindings, hems, or facings.

Fig. 15.—Shell edge.

A *rolled hem* (Fig. 16) is made by rolling the edges of the cloth between the left thumb and forefinger, to the wrong side. It is easier to begin the roll if a fine needle is placed along the edge and the material rolled over it. The roll is held in place by *whipping* (Fine, slanting stitches made by slipping the needle under the roll and through the cloth to the left.)

Fig. 16.—Rolled hem.

The *French hem* is a narrow hem used when lace is sewed on at the same time the hem is made. Turn a small hem to the right side of the edge to be finished, then fold the hem back to the wrong side, creasing it exactly in line with the crease of the first turn of the hem. The two folded edges and the lace are sewed together with the overhanding stitch. (Fig. 17).

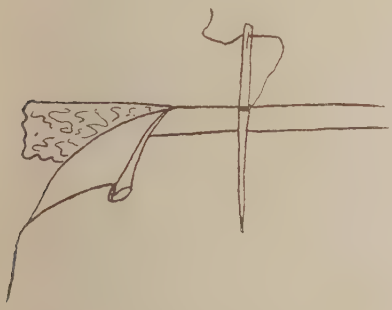

Fig. 17.—French hem with lace.

Each seam or other finish should be pressed as it is made, and the completed article given a final pressing.

The underwear made will be judged by the quality of material used, choice of seams and finishes, neatness of work, evenness of stitching, suitability of design, cleanliness, and pressing of the finished article.

Problem V

Health and Personal Appearance

You have pledged your health to better living, and the development of the health "H" is a part of every club project. Improved health means an improvement in personal appearance.

I. General Appearance

The healthy girl is likely to have more charm than one who is not well. The healthy girl has a clear complexion, a pleasant expression, good posture, and is alert.

II. Complexion

A good complexion depends largely on good health. Such habits as sleeping eight to ten hours with the windows open, drinking six to eight glasses of water a day, eating an abundance of fresh fruit and vegetables, drinking plenty of milk, and exercising in the open air each day show results in a clearer skin and better color. A truly good complexion comes from within. It is not put on from the outside over a neglected, unhealthy skin.

You probably use some make-up, but too much detracts from rather than adds to your appearance.

III. Posture

Another thing which affects our health and appearance, and which we can do something about, is our posture; that is, the way we stand, sit, and walk. What difference does good posture make in the way we look and feel? We wear our clothes better because good posture gives a better foundation on which to wear them. A slouchy position may spoil the fit of a dress, because it makes it wrinkle and hang unevenly. Good posture also improves our health. The organs of the body have a better chance to carry on their work properly when they are not cramped by poor positions of standing and sitting.

Practice taking a good standing position until it becomes a habit.

(a) Stand relaxed, with feet parallel (not toeing out) and quite near together.

(b) Pull in the abdominal muscles, making yourself as thin as you can through the abdomen.

(c) *Grow tall*, stretching the head up, with the chin in.

(d) Breathe naturally, letting the arms fall easily at the sides, the shoulders in a natural position.

Practice a correct sitting position when sewing by hand or by machine.

(a) Sit with your feet flat on the floor and your hips well back in the chair.

(b) Keep the shoulders back (but not stiff) and sit tall, keeping the chin in.

(c) When bending over, as in running the sewing machine, bend from the hips, keeping the back straight.

(d) Watch yourself to see that you do not form bad habits such as sitting on the end of the spine, bending over in a round-shouldered position, or twisting the feet around the leg of the chair.

When walking, start from the correct standing posture.

(a) Keep the feet parallel as you walk so that the weight of the body is carried through the center of the foot. Do not toe out.

(b) The heel strikes the ground first, then the weight is carried to the toes, which give a slight forward push to each step.

IV. Clothing

We know that our appearance is affected by the clothes we wear. Clothing may also affect our health, thus still further influencing our appearance.

Shoes are very important from the health standpoint. Without suitable shoes good posture is impossible. When you wear high-heeled shoes the spine has to curve to keep balance and the body is thrown out of line. This causes pressure on nerves, and the organs are cramped so they cannot function properly. Therefore, one of the essentials in healthful living is to buy shoes which do not cramp the toes or cause poor posture.

Good taste requires that clothes be suited to their use. Therefore, one should choose low-heeled, comfortable shoes for everyday wear, and use those with higher heels only occasionally for dress-up affairs.

Healthful shoes are:

(a) One-half to one inch longer than the foot.

(b) Broad enough to allow the toes to do their part in walking.

(c) Deep enough not to cause pressure on the toes.

Healthful shoes have:

(a) Medium, broad heels.

(b) Straight inner soles.

(c) Straight inside lines.

(d) Soles thick enough for protection.

In buying shoes always:

(a) Fit both shoes.

(b) Buy comfort, not style.

(c) Be sure that the shoe is a snug fit through the instep.

(d) Consider the color scheme of the costume.

Healthful stockings are well shaped, smooth, and at least one-half inch longer than the foot.

Considerable harm sometimes is done by tight garters, elastic bands in bloomers, rolled stockings, and girdles and brassieres which fit too snugly. If they leave marks on the skin one may know they are interfering with the circulation of the blood and are injurious to health. Tight bands around the waist will interfere with the proper digestion of food.

The question of proper clothing for the various seasons of the year is also important from the standpoint of health. We should not weight ourselves down with too heavy clothing, nor yet wear so little that the heat and energy of the body are wasted.

We know that wool protects us from cold. It is not a good heat conductor, hence keeps the body heat in. No set rules can be given about the amount of woolen clothing that should be worn, because conditions vary a great deal. Those who spend most of their time in well-heated homes or school rooms would be uncomfortable in woolen underwear, but should have enough wool in the outside clothes so that they are protected when they go out of doors. Cotton clothing, no matter how heavy, does not give the same protection as woolen as it is a good heat conductor, hence lets the body heat escape.

When one wears too much clothing when in a warm room it makes one much more sensitive to changes in temperature.

V. Good Grooming

One of the first essentials in being well dressed is to be well groomed. Cleanliness of person and dress, proper care of hair, teeth, hands and nails contribute to a well-groomed appearance.

A clean body, with clean underwear as a foundation for outer clothing improves not only our appearance but also our attitude of mind. One should have a bath each day, or at least twice a week.

Cleanliness of the face is essential to a good complexion, because it removes dust, dirt, dead cells, and oil that are thrown off by the skin and which are likely to cause pimples and blackheads. It is not necessary to use a number of kinds of creams, etc. Soap and water should be used and perhaps a lubricating cream to keep the skin from becoming too dry.

Well-kept hair depends on cleanliness and attractive arrangements. It should be washed as often as necessary to keep it clean. It should be brushed daily.

The arrangement of the hair which is becoming to one will depend on the size and shape of one's head and face. Simple, natural lines always are in good taste, and a soft, irregular line around the face is usually becoming. If one's chin is square, beware of straight, severe haircuts, with straight bangs. If one has a round face, do not fluff the hair out so that it gives more width, but wear it closer to the head.

Hands should be well-cared for. Lotion should be used, if necessary, to prevent roughness. Nails should be filed or trimmed to an oval shape, and the cuticle at the base of the nails pushed back each time the hands are washed so that the "half-moons" are well-shaped. The nails may be polished a little, but too high gloss is not in good taste. Natural-color polish should be used. If nails are brittle a little vaseline rubbed in around the nails will keep them from breaking off.

Teeth should not be neglected. Ugly teeth detract from one's appearance. Uncared-for teeth often cause bad breath.

Little incidentals in good grooming are important. Combs

and powder puffs should be clean. Stocking seams should be straight and shoes should be in good repair. Shoulder straps should be in place.

Problem VI

Selecting Accessories

Accessories include shoes, hats, gloves, bags, scarfs, neckwear, belts, handkerchiefs, hosiery, etc. They need to be chosen with care so they will help to create a harmonious costume.

The accessories should carry out some color note in the costume or give an interesting effect through contrast.

Too many accessories give an over-decorated effect.

Textures of materials need to be considered. Pearls, for instance, are associated with rich textures and do not belong with cotton fabrics.

Usually accessories need to be used with more than one dress. This needs to be kept in mind when buying them.

I. Shoes

Medium-heeled, lace oxfords are a good type of shoe for average use. A neutral color is a wise choice.

II. Hosiery

In selecting hosiery it is always best to choose a neutral tone which will blend in with the costume. For best wear choose a three, four, or five-thread hose. For school wear a six or seven-thread hose.

III. Hats

For school wear a beret is a good choice. For best wear a felt can be worn with more types of costumes than any other kind.

IV. Gloves

Novelty gloves should be avoided. The plainer gloves harmonize with more costumes. Washable-fabric gloves are especially desirable for general wear.

V. Jewelry

Jewelry should not be worn for display but only when it adds to the attractiveness of the costume. It should harmonize in color and type.

Problem VII

Lunch Cloth

I. Materials

Linen, Indian head, beach cloth, unbleached muslin, or flour sack; number 70 thread; number 8 needle.

Linen is especially suitable for lunch cloths and napkins because it looks well, wears well, and launders beautifully, but a good-quality linen is expensive. Therefore, Indian head is probably the most satisfactory material to use for a lunch cloth.

If a flour sack is used, it should be one of firm quality and in good condition.

II. Design

Lunch cloths usually are made 36 or 45 inches square. The hem should be in proportion to the size of lunch cloth, that is, about one to one and one-fourth inches in width.

Hem the lunch cloth by hand, using a napery hem, and mitering the corners.

A simple, appropriate, embroidered design, in the corner of the lunch cloth, may be used. A cross-stitch or simple floral design might be chosen. The lunch cloth may be decorated by drawing threads and inserting heavier colored threads. This should be done before the cloth is hemmed, but first the width of the hem should be decided upon in order to plan the correct placing of the threads you are to draw in.

The threads will form a border on the inside of the hem. Draw out one thread, skip a thread, and draw out another. This leaves one thread with a thread drawn on each side. Draw the remaining thread out an inch or so at one edge and tie to it, with a square knot, a double silk thread. Draw the thread out from the other edge, thus drawing in the silk. In the same manner use the silk thread to draw in the colored thread wanted. Repeat on all sides of the lunch cloth.

III. Construction

1. *Preparation.* Straighten the edges of the material. Decide on the finished width for the hems you are to use. Fold the hems in place on all four sides.

2. *Mitered Corners.* The four corners of the lunch cloth are to be mitered, which means that some of the excess material is cut away, making the corners less bulky.

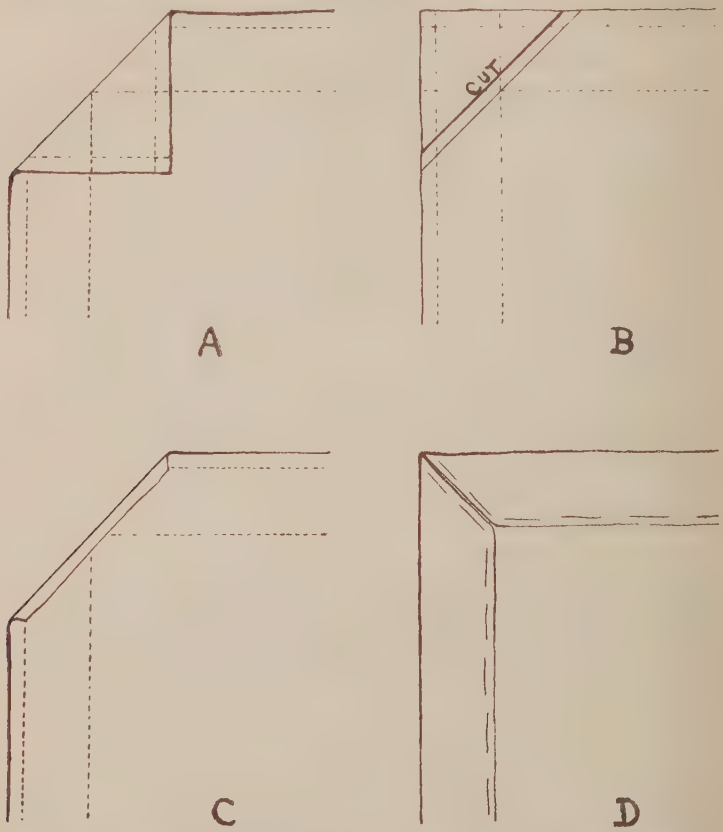

Fig. 18.—Mitered corner. A—Hems opened, and corner creased in place; B—Excess material to be cut off on line indicated; C—Seam allowance folded across corner; D—Hems basted in place, folded edges meeting at corner.

Open at the corners, the hems which you have creased in and make a diagonal fold across the corner, (Fig. 18-A) where the second turns of the hems cross. Cut a seam's width outside this fold (Fig. 18-B). Turn in this seam allowance. (Fig. 18-C) and fold the hems back in place, thus bringing the folded (mitered) edges together at the corner (Fig. 18-D). Overhand the two folded edges together.

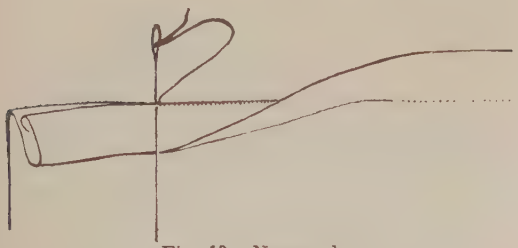

Fig. 19.—Napery hem.

3. *Napery Hem.* After the hems have been basted in place, turn them back to the right side, creasing the material even with the first fold of the hem. Overhand the folded edges together (Fig. 19).

The stitches should be taken straight toward you so that they will be in line with the threads of the material. They should not be taken too deep nor drawn too tight. Press the corners and hems carefully.

Problem VIII

Score Cards to Be Used in Judging Clothing

(Score cards from U.S. Department of Agriculture Misc. Circ. No. 90)

Each garment you make should show improvement in the quality of your work. The use of a standard score card will help you to judge your progress, and should result not only in better stitches and seams, but also in wiser choices of material, design, and color.

School, House, or Street Dresses

		Possible Score	Actual Score
I.	*Materials Used, Including Trimmings*	30	
	Suitability to design and purpose of dress	15	
	Durability of materials	10	
	Laundering and cleaning qualities	5	
II.	*Design and Color*	20	
	Suitability to occasion	10	
	Individuality	5	
	Beauty of line and color	5	
III.	*Workmanship*	30	

	Choice and neatness of seams, hems, finishes, etc.	15	
	Perfection of stitching (hand or machine)	15	
IV.	*General Appearance*		10
	Cleanliness	5	
	Pressing	5	
V.	*Relation of Garment Value to Cost in Time and Money*		10
	Total Score		100

Undergarments

		Possible Score	Actual Score
I.	*Materials Used, Including Trimmings*		30
	Hygienic aspects	10	
	Durability of materials	10	
	Laundering qualities	10	
II.	*Workmanship*		30
	Choice and neatness of seams, hems, finishes, etc.	15	
	Perfection of stitching (hand or machine)	15	
III.	*Design*		20
	Suitability	10	
	Protection and modesty Comfort		
	Beauty in line and color	5	
	Originality	5	
IV.	*General Appearance*		10
	Cleanliness	5	
	Pressing	5	
V.	*Relation of Garment Value to Cost in Time and Money*		10
	Total Score		100

Handwork on Household Articles and Clothing Accessories, Involving Design

(Use in Judging Lunch Cloth)

The following score card is intended for the scoring of luncheon sets, dresser scarfs, bed spreads, handkerchiefs, bags, and other household articles and clothing accessories in which

design has been introduced by some kind of handwork.

There is no field of endeavor in which more time is wasted and more inartistic and inappropriate results obtained than in handwork on these articles. In scoring them, therefore, true beauty and usefulness should be emphasized.

		Possible Score	Actual Score
I.	*Value of Articles in Relation to Work Done and Material Used*	25	
II.	*Suitability of Materials*	20	
	Textures	10	
	Kind of fibres	5	
	Thread used	5	
	Size		
	Type		
III.	*Design and Color*	25	
	Appropriateness of design to material	5	
	Subordination of design to the purpose of the article	5	
	Adaptation of design to the area	5	
	Quality of rhythm, harmony, and balance	5	
	Choice of color combination	5	
IV.	*Workmanship*	25	
	Choice and neatness of stitches, seams, hems, etc.	15	
	Perfection of stitching	10	
V.	*General Appearance*	5	
	Total Score	100	

Score Card for Style Dress Revue

		Possible Score	Actual Score
I.	*General Appearance*	35	
	General design and color combinations	5	
	Individuality and style	5	
	Posture and carriage	10	
	Personal neatness	5	
	Fit of garments	5	
	Effect of underwear	5	

II.	*Suitability of Costume to Individual*		20
	Artistic aspects	10	
	Becomingness of color		
	Suitability of design		
	Health aspects	10	
	Comfort		
	Protection		
III.	*Suitability to Purpose*		15
	Occasion	10	
	Time of year	5	
IV.	*Economic Factors*		20
	Durability of materials and designs	5	
	Value in relation to cost	5	
	Judgment shown in distribution of cost among various articles	5	
	Cost of upkeep	5	
V.	*Ethics of the Costume*		10
	Modesty	5	
	Social Influence	5	
	Total Score		100

Problem IX

Demonstrations

Demonstrations presented by the girls at club or community meetings, achievement days or contests, are an important part of the year's work.

It is expected that the girls who are to give the demonstrations will work out the subject matter with the help of their local leader. Subject matter presented in your own words is much more interesting and worthwhile than a memorized speech.

Any helpful practice you have learned in your clothing project may be used as the basis of a demonstration. A few suggestions are given here, but you are not limited to this list.

I. Attractive Neck Finishes

You might include in this demonstration the following: Making cloth loops, setting in a zipper, making a bow of the material, and applying a French binding. This will emphasize using simple trimmings.

II. Shrinkage of Materials

This demonstration might include methods of pre-shrinking both cotton and woolen materials. Emphasize the importance of doing this.

III. Short Cuts in Sewing

This would include such topics as proper equipment for efficient work; preparation of material by pressing, and stretching in shape; pressing wrinkled patterns; using iron to press hems, seams, etc., for turning; pinning long, straight seams for stitching (pins at right angles to edge); notching seam edges that do not ravel; short cuts on the machine, such as machine gathering and shirring.

Score Card for 4-H Club Demonstration Teams

1. *Subject Matter* 30
   a. Importance of subject matter presented in relation to fundamental problems of home or farm.
   b. Accuracy of statements made in oral presentation and proper methods in doing work.
   c. Completeness with reference to the giving of all steps necessary to clear understanding of process.
   d. Clearness and definiteness of statements made in simple language easily understood.
   e. Replies to questions (Team should respond to any questions asked by Judge).
   f. Team should give authority for subject matter presented.

2. *Team Work* 20
   a. Preparation, arrangements, and use of materials.
   b. Organization of work. Each member busy in so far as practical, while member not actually directing demonstration should reinforce points at hand, or at least not detract from demonstration.
   c. Appearance and conduct of team—sincerity, force, attitude.

3. *Skill* 20
   a. Ease of procedure.
   b. Workmanship and efficiency in manipulation.
   c. Neatness and cleanliness in doing work.
   d. Speed, system or dispatch.

4. *Results* 15
   a. Effect upon audience—all processes clear.
   b. Effect upon materials used in demonstration or the finished products.

5. *Practicability* 15
   a. Value of the principles given for the home, farm, or community.
   b. Demonstration must show actual club practices.
   c. Actual value as practical demonstration.

Total Score 100

Idaho Club Pledge

I pledge my head to clear thinking,
My heart to greater loyalty,
My hands to larger service,
And my health to better living
For my club, my community and my country.